

THE PLACE AND ROLE OF SYMBOLS AND ELEMENTS OF NATURE IN THE WORKS OF ABDULLAH QAHHOR

Ibragimova Iroda Artiqmashrabovna¹

¹Teacher of native language and literature at the 48th comprehensive school of Namangan city, Namangan region, Uzbekistan

ABSTRACT

This article provides ideas on how to lead the reader to spiritual maturity, regardless of which artistic representation tool is most widely used in Abdullah Qahhor's works.

Keywords: symbolic emblems, elements of nature, conciseness, imagery, versatility.

1. Introduction

Abdullah Qahhor introduced a unique style of literature to literature, especially storytelling. It is clear that he tried not to use the style of other writers in the selection of characters and characters, the theme.

The concise and concise expression of the bees, the over-dyeing, did not detract from the artistic value of the story genre, but could give a person an aesthetic pleasure, a touch of soul-stirring elegance.

Every artist, whether poet or prose writer, reveals the details of events that reflect the spiritual world of man from every living and non-living thing in existence through the use of words. As the artist uses the elements of nature to express his feelings, it is natural that there is a deep mystery behind every word.

2. Main part

Abdullah Qahhor, too, has given powerful meanings to those small details, no matter what detail he uses in his stories.

He acknowledges valuable ideas not only as a storyteller, but also as a reader-writer-literary critic.

Abdullah Qahhor used the elements of nature effectively in his works.

If we look at the image of a single flower, it has been used in literature for centuries in different senses. Nature seeks beauty out of this subtle subtlety.

The elements of nature: fire, sun, sky, let's say, the visible beauties of existence not only increase the value of a work of art, but also play an important role in the creation of artistic means of expression.

"Literature is a work of the heart, a product of inspiration. Inensitive works are like unpollinated flowers - they don't bear fruit. " "Literature is a profession, and a writer who makes it a profession is no different from a worm in an apple." "Reading a book is beauty, but there is also beauty in beauty. A muscle shot in the dark of night is beautiful, and a flower that flies in the sun is beautiful. The colors scattered in the sky - the beauty of the fiery and white traces - are dazzling, but they are priceless.

And the beauty of a flower is the deep beauty, because there is life in its bosom, so it is eternal beauty. A flower is more beautiful than a flower, because in its bosom there are two lives - its own life and the life of a flower.

Anyone who reads Abdullah Qahhor's thoughts will be more spiritually and aesthetically mature.

Although the epigraphs chosen for the author's works are sometimes given through symbols and elements of nature, the discerning reader will immediately think and understand what the work is about. He cites these verses as an epigraph in his historical story 'Pomegranate':

"Houses are full of bread, my hungry child, Even if the canals are full of water, the poor man with short hands will not be able to get this water.

The protagonist, Turobjon, cannot bring a pomegranate to his wife, and seizes it;

Be the boss, be at home! he said, putting his skullcap on his head without knocking.

Eighteen coins a month to fetch water from Saharmarkon, chop firewood and earn...

The pomegranate here is a detail, a period of poverty, a means of reflecting the past feudal society.

Or in his story "A Thousand and One Souls" he describes the change in natural phenomena.

"The last days of March. Clouds floating on the blue surface instantly turn the sun into a hundred tunes. "Every time the sun goes under the clouds, it wakes up the grass, the worms, which are still unaware of the arrival of spring, and it seems to shine brighter and warmer than before."

"A Thousand and One Souls" is a story about a woman who has been suffering from a serious illness for ten years.

At the beginning of the story, the warmth of the air temperature is described.

The fact that the sun sometimes hides and shines under the clouds means that the moon is "fifteen dark and fifteen bright." The name of the story is also figurative.

"This woman's soul is not one, but a thousand and one," said Mirrahimov. Even if the soul, which is now burning like a candle, is extinguished, it will burn the remaining thousand, and then it will die ... "

Love, trust motivates a person to live.

Another of the author's stories is "Horror," which also symbolically concludes that freedom in a strange kiss is better than living rich in muteness. In this story of A. Qahhor, the desire of the protagonist Unsin to return to his homeland to Ganjiravan is not artificially fulfilled by the writer's "mission", but as "a rebellion of faith, will and soul".

Dodhoh makes a condition that he is not convinced that Unsin will agree:

Well, as you say, you go home. But first you go to the cemetery at midnight and make tea.

Unsin is worse for a young bride, there is no work. But for freedom, Unsin gladly accepted it. The work is covered with a variety of symbols from head to toe. The landscape as Unsin goes to the cemetery is even more terrifying.

"The wind howled, the storm howled."

"He just wants to light a fire, and when he dies, the wind will put out the fire, and he will sit on the monkey's shoulder."

Unsin made tea, but he died. He went home and was free forever.

When a writer describes a landscape, the reader is horrified.

The skill of the writer is also reflected in the evolution of the work, the development of exciting events, the harmony of the depicted space and time, the images.

3. Conclusion

In short, in the works of A. Qahhor, regardless of the symbol, the means of depiction, the element of nature, it is to lead the reader to spiritual maturity.

References:

1. Karimov G.K. History of Uzbek literature .T.1987y.
2. Nazarov B. Literary types and genres.-T.1991y.
3. A.Kaxxor. Horror story